

KERAMIC STUDIO

Vol. XIII. No. 2

SYRACUSE, NEW YORK

June 1911



THE summer is well upon us and our idle time at hand. The problem now is how to idle profitably. Those of us who can afford a trip to pastures new can search out new motifs, new to them at least, and dream away the hours on the grass or in a hammock arranging and rearranging their designs until they take definite shape, and then jot them down on paper to be worked out later when they return to their studio. Those that, perforce, must stay in the city have recourse to the museums and libraries where they can while away an hour or two at a time making tracings or free-hand copies of old textiles, carvings and craftwork of various kinds in which they find food for their imagination and stimulation for their ideas. This, by fall, should accumulate enough material for a winter's work. First making designs, using the same motifs rearranged in the spirit of the old work, then, if within the limits of your capabilities, using your own original motifs worked out in the same spirit. One thought more—try more the effect of simple narrow borders inside or out, with medallion arrangements in the center of bowls or plates, or outside on any shape which will allow it. This rarely makes other than a satisfactory effect.

Both Mrs. Cherry and Mr. Rhead have been so busy that they have been unable to complete their papers for *Keramic Studio*, but we hope before long to be able to present them, Mr. Rhead's on tin enamel glazes as worked out in American materials, and Mrs. Cherry beginning her series of papers on Ceramic designs. We are looking forward to these papers with great anticipation of pleasure and instruction.

The plan of the store in Pittsburgh, mentioned elsewhere in this issue, appeals to us as a very good business proposition, if in conjunction with this exhibition some arrangement could be made for sales other than the firm's white goods, and perhaps, some awards by an unprejudiced jury. The arrangement would be almost ideal for those small towns or clubs where means for a club exhibit are inadequate.

Why do our designers not make more use of fish, bird and animal motifs. Rarely do we receive a design with other than flower or purely abstract motif. In the fall we shall announce a competition on these lines, so we warn our designers to do some work on these motifs this summer. We shall ask for game set, fish set, using these motifs and try to get something quite different. We shall also have another competition for "Little Things to make", as this seems very popular.

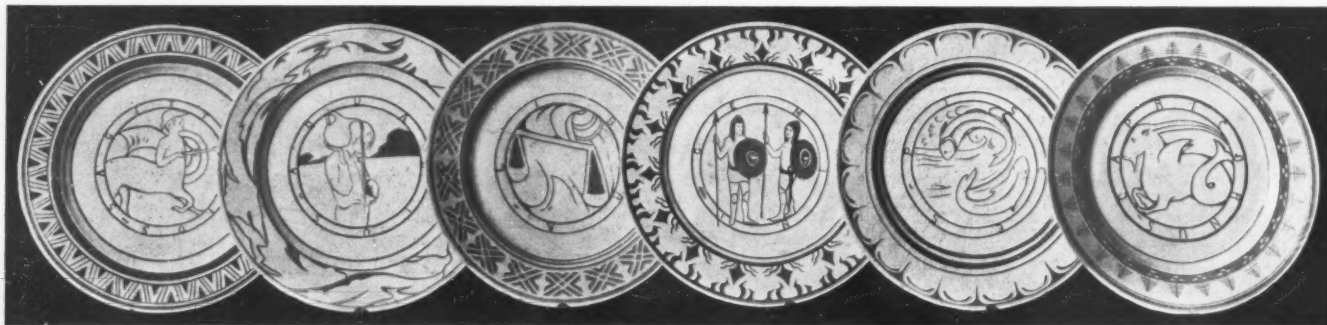
The showing of the work of Miss Saunders' class in design is of great interest as showing that the South is not behind in the movement for a better, more appropriate, more tasteful decoration. The little account of the sort of train-

ing given to her pupils is most interesting and instructive. Many of her pupils seem to have quite a little talent and application. It is not only a treat but most educational to be able to give in *Keramic Studio* from time to time the work of schools, clubs and classes. The opportunity for comparison with one's own work is very beneficial. We are promised in the near future the work of the Newark club's exhibit, just held. Following will be the work of a class of boys under Mrs. S. Evannah Price, and the work of the school of the St. Louis Museum of Art under Miss Henrietta Ord Jones.

We are giving this month, with the color supplement of Yellow Iris, a number of studies of the same flower in differing colors. This ought to be very useful to the decorators and we hope they will be pleased as we have taken some time and trouble to gather them.

The Editor expects to sail for Europe about the middle of June, and as she expects to visit all the potteries possible, both large and small, in England, France and Italy, besides visiting the exposition at Turin where she has herself a small exhibit of between fifty and sixty pieces in the American Pavillion, she hopes to be able to send back to *Keramic Studio* some valuable material and for a beginning she begs you will pardon her egotism in giving an illustrated article on her own work, which will appear in the July or August issue. Our readers will perhaps be interested in knowing that the Editor is not idling, but doing her part in ceramics.

The competition of "Little Things to make" has been most satisfactory this spring. We are showing all the first prizes in this issue, but the second prizes do not fall far behind the first. In fact, as a matter of taste some may prefer them or even the third prizes. We were particularly pleased with the variety in the types of decoration. There seems to be more individuality than ever before. The cup and saucer by Miss Spainhower is particularly dainty. The box by Miss Latham is most original. We should rather prefer, however, a treatment in pale green and medium blue with darker blue outlines. The bon bon dish by Miss Gettemy is simple and dainty and the center ornament well proportioned; it is not perhaps so original as some of the other designs but is very satisfactory. The candlestick by Mrs. Paist is very appropriate in design; the adaptation to the low candlestick was even more satisfactory in arrangement. The round toilet box is very fine, well balanced and the medallion unusually well arranged in the circle. In Albert Heckman we find a new worker in the field and one whose work it is a delight to examine, it is so delightfully executed, so neat and lovingly painstaking. He shows unusual taste and refinement in his designs and we look for great things from him later on. Personally we would prefer the treatments in soft simple color schemes rather than gold, but it is a matter of personal taste. Altogether we feel very proud of the showing in this competition.



SET OF PLATES—L. PEARL SAUNDERS
Blue and Green, representing Six Signs of the Zodiac

MISS L. PEARL SAUNDERS' CLASS IN DESIGN

THE majority of the designs shown were done by pupils who are in school during the week and come for a lesson once a week, on Saturday. For class work they draw from object, still life and life, and at intervals from cast, the smaller children modelling in clay, but the design work is all done at home, a problem to be worked out being given one Saturday and the solution the next. I have found it a good plan to tack all the designs brought in on the wall and let the children themselves criticise each other's work—suggesting changes where necessary, or explaining why a certain arrangement of lines, or of dark and light is pleasing, in that way developing, as far as possible, an understanding of the cause. To increase the interest, and give the children a motive for working, their designs are applied in various ways, perhaps in stenciling, wood-block printing, or in decorating a miniature cottage made of pasteboard, several children working together on one cottage, each taking one room, designing the wall paper, rugs, hard wood floor, chairs, mantel and other furniture, but keeping the color scheme for the whole harmonious.

Place cards, book covers, etc., offer an interesting problem for the conventionalization of flowers; little things to make for Christmas, gifts of tooled leather, or booklets for

special occasions furnish fresh inspiration, and there is always the fascination of decorating porcelain for the older and more experienced workers.

In the spring and early autumn much time is spent out of doors sketching from nature, from wild flowers and landscape. Preparations for landscape are made in the studio by the study of composition from reproductions of great paintings, making the selection of a subject easier when out of doors.



CHOCOLATE CUP AND SAUCER (Page 34)

Treatment by M. A. Thompson

OUTLINE in Fry's Special Tinting Oil. Dust Finishing Brown. Fire. Second Fire.—Oil background, pad evenly until tacky. Let stand eight or ten hours. Dust one part Yellow Brown, one part Ivory Glaze. Oil darker parts of design, dust one part Meissen Brown, one part Yellow Brown, one-fourth Finishing Brown. Oil medium tone of Grey in design, dust one part Carnation, one-sixth Blood Red, one-eighth Albert Yellow. Lightest parts of design, handle and knob of lid in Mat Gold.

Third Fire.—Retouch design where necessary. Apply Gold again.



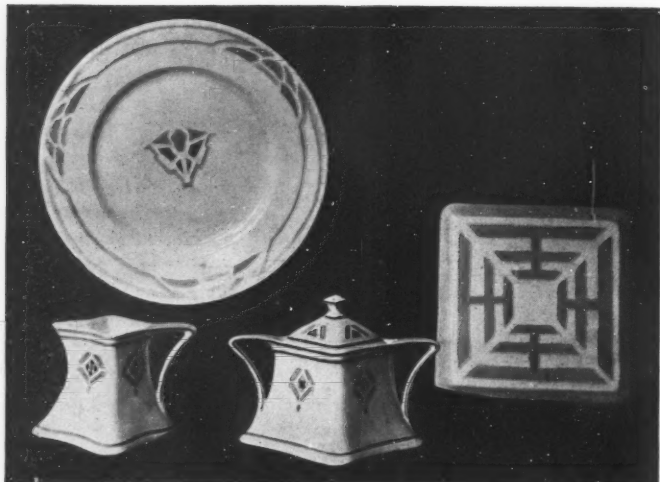
GROUP OF DISHES—L. PEARL SAUNDERS



THE COMMON IRIS—SARA MCINTIRE

(Treatment page 35)

Use same treatment as for the Iris study of Miss Zug.



PLATE—CURRIER THORNTON
TILE SUGAR BOWL AND CREAM PITCHER—CATHERINE STOVALL
(Miss Saunders' class)

SUGAR BOWL AND CREAM PITCHER

Miss Catherine Stovall

OUTLINE designs and paint bands at top and bottom and on handles with special Tinting Oil. Dust design with Grey for Flesh. Bands one part Shading Green, one Pearl Grey, one-half Yellow Green. Oil dark outside section of design, dust one part Banding Blue, one part Copenhagen Blue, two parts Pearl Grey. Paint inside with Yellow Red. Small flower form in centre paint Albert Yellow. White around it.

NAME WANTED

OUR color supplement for July is a study of Mallow. The design is not signed, and the name of the designer was lost, as is likely to happen when they are sent to us without name or signature. There is a mark or monogram, however, which we here reproduce. Will the designer of the Mallow study notify us at once?



PLATE BORDER

L. P. Saunders

PAINT design with Fry's Special Tinting Oil, alternating sections. Dust equal parts Aztec Blue and Copenhagen Grey. Second Fire.—Oil entire plate. Pad evenly, let stand ten or twelve hours, dust equal parts Copenhagen and Pearl Grey.



BOWL—L. PEARL SAUNDERS

TEA TILE (From group on page 31)

Cora Holden

TRACE design. Outline with Special Tinting Oil (Fry's), dust with Grey for Flesh. Second Fire.—Oil dark sections, dust one part Aztec Blue, three parts Ivory Glaze. Oil medium tone of Grey, dust one part Sea Green, two parts Copenhagen Grey.

Third Fire.—Oil entire surface, pad evenly, let stand five hours, dust one part Pearl Grey, one part Copenhagen Grey.

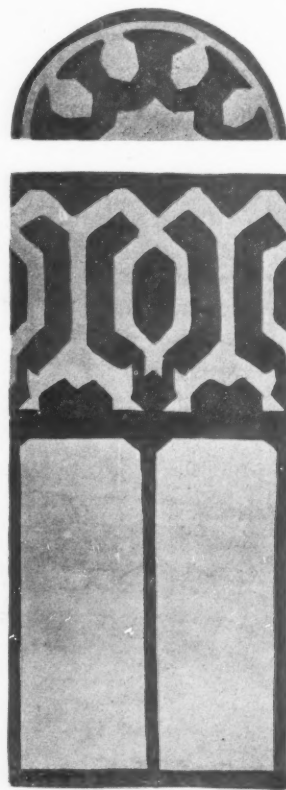


No. 1 PLATE BORDER (Page 34)

Cora Holden

TRACE design on plate. Paint with Fry's Special Tinting Oil. Paint very evenly so as to avoid padding and alternate sections instead of going all around plate in one direction, as the oil dries to some extent and the last ones painted will take more color when dusted than the first. Let plate stand about one hour, then dust one Deep Blue Green, one-third Banding Blue, four Ivory Glaze.

Second Fire.—Oil entire plate, pad evenly, let stand ten or twelve hours, dust one Pearl Grey, one Copenhagen Grey.



HAIRPIN BOX

L. P. Saunders

CAN be done in White and Gold for first fire.—Put in design in Gold.

Second Fire.—Paint Yellow Brown Lustre in border and on top, Mother of Pearl on panels. Apply Gold again.

Third Fire.—Repaint Lustre if necessary and outline all of design in Black.



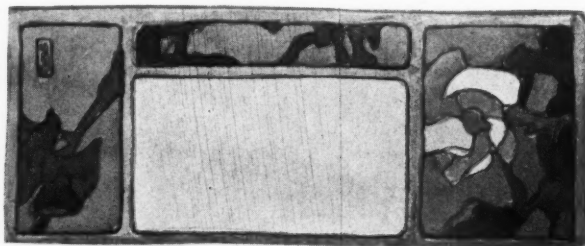
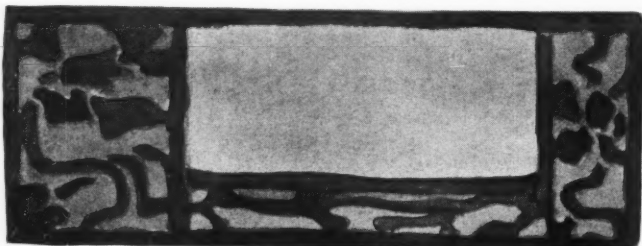
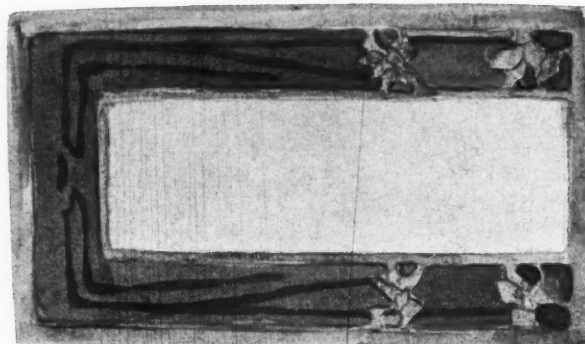
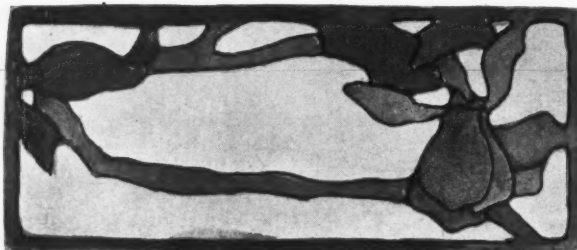
CHANTICLEER PLATE—L. P. SAUNDERS

FIRST Fire.—Outline all centre with Special Tinting Oil, dust with Grey for Flesh. Paint border with Special Oil, dust Aztec Blue.

Second Fire.—Tail feathers painted in Special Oil, dust equal parts Aztec Blue, Copenhagen Grey. Wing feathers, one Yellow Green, one Sea Green, one Ivory Glaze. Brown on head and feet, two parts Grey for Flesh, one part Blood Red. Irregular shapes around bird, one part Sea Green,

two parts Copenhagen Grey. Yellow on neck and spots inside irregular shapes, one Albert Yellow, two Ivory Glaze, one-half Grey Yellow. Red spots on wing and quill part of tail feathers painted with Yellow Red mixed with medium.

Third Fire.—Paint envelope of oil, pad evenly and let stand ten or twelve hours. Dust equal parts Copenhagen and Pearl Grey.

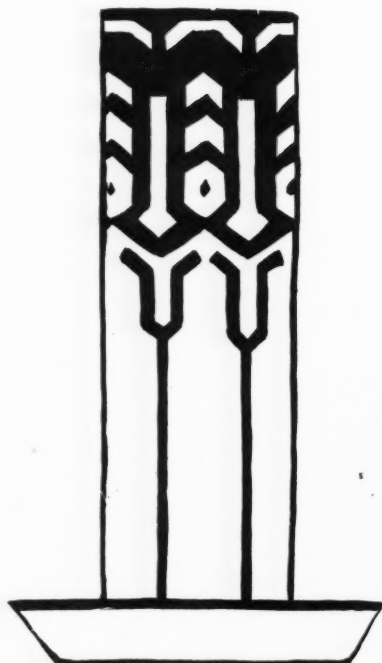


PLACE CARDS—FRANCES ELLISON

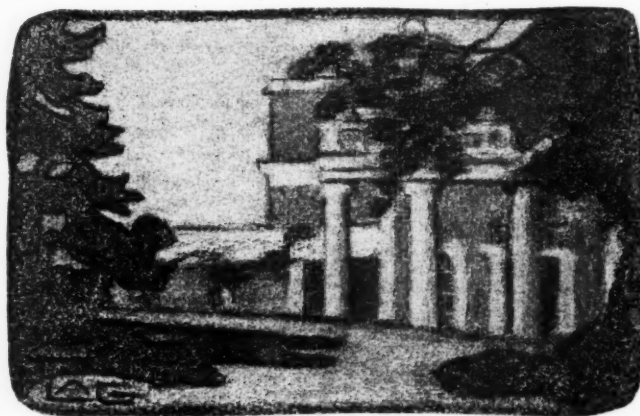
HAT PIN HOLDER

L. Pearl Saunders

FIRST and second fires, all of design in Gold. Third Fire.—Paint over whole surface in Light Green Lustre. Outline in black. This can be done before firing if one is careful. Mix gold with lavender oil, as turpentine will ruin the lustre.



HAT PIN HOLDER—L. PEARL SAUNDERS



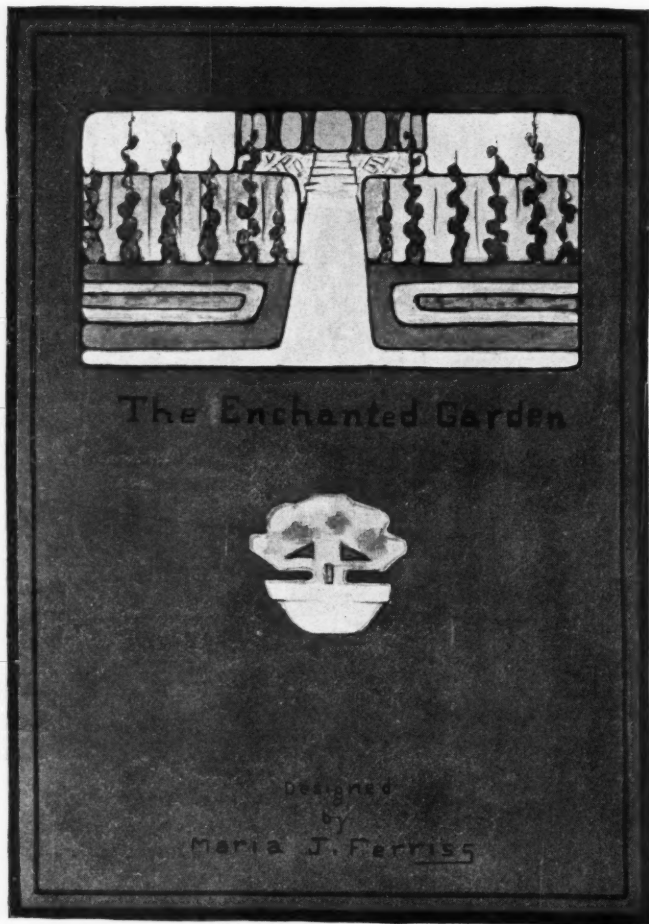
DESIGN FOR TILE—LOIS GODBEY

MISS SAUNDERS' CLASS IN DESIGN



PUSSY WILLOW—JEANNE M. STEWART

(Treatment page 42)



TILE DESIGN—MARIA J. FERRISS
OF MISS SAUNDERS' CLASS

TILE DESIGN (Page 36)

L. P. Saunders

OUTLINE design in Special Tinting Oil (Fry's). Dust with Fry's Grey for Flesh. Second Fire.—Oil entire surface, pad evenly and stand all night, or ten or twelve hours, dust one Meissen Brown, three Copenhagen Grey.

Third Fire.—Oil Green in foreground, vines and windows, dust one Sea Green, one Yellow Green, two Pearl Grey. Oil house, omitting columns, light spot in doorway and section of frieze above columns, dust one Violet No. 2, one Rose, two Ivory Glaze. Oil distant trees and shrubs in foreground, dust one Aztec Blue, one Banding Blue, one Ivory Glaze.

Fourth Fire.—Paint light wash over wall and bench of Albert Yellow. Sky, wash of Yellow Red near horizon, retouch color wherever it fired too light with same as third fire.

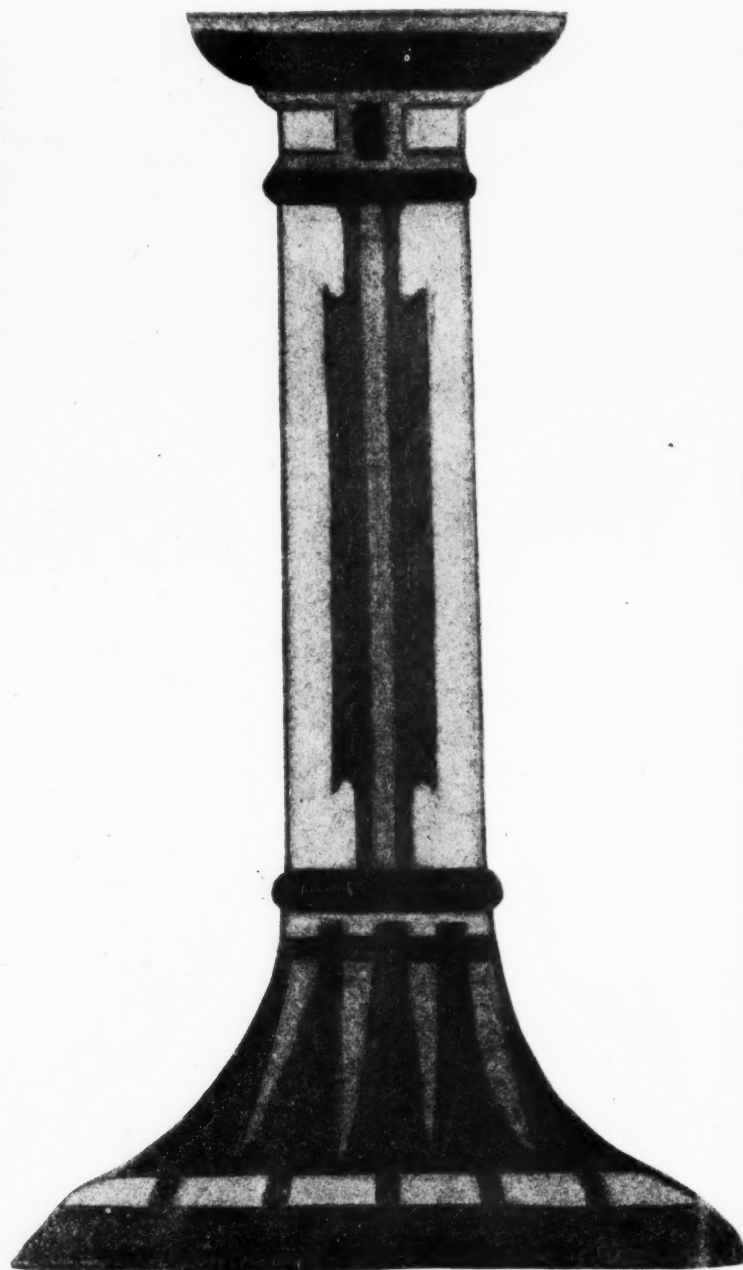
FISH BORDER (Page 32)

M. A. Thompson

FIRST Fire.—Outline design in Fry's Special Tinting Oil and dust with Fry's Aztec Blue. Second Fire.—Oil entire piece, pad evenly and let stand ten or twelve hours, dust one Copenhagen Grey, one-half Pearl Grey, one-sixth Deep Blue Green.

Third Fire.—Oil outside bands and dark side of fish. Let stand about forty-five minutes, dust one Aztec Blue,

one-half Ivory Glaze, three Copenhagen Grey. Oil grey sections in design, let stand thirty minutes, dust two Copenhagen Grey, one-third Yellow Green, one-fourth Deep Blue Green. Oil fins, dust one Copenhagen Grey, one-half Ruby and tiny pinch Aztec Blue. Paint light side of fish and air bubbles with a mixture of Yellow Brown, Albert Yellow, Carnation and a little Copenhagen Grey, mixed with Fry's medium.



CANDLESTICK

L. P. Saunders

CANDLESTICK in Grey Green paint, dusted on tree forms, dark upright lines and horizontal bands, second value grey in Green Gold, wide band at base and inside rim at top in Yellow Gold, china left white.



TEA TILE AND PLATE, CORA HOLDEN

CHOCOLATE SET, SOPHIA DOUBLEDAY

PLATES AND AFTER DINNER CUPS, MISS SAUNDERS

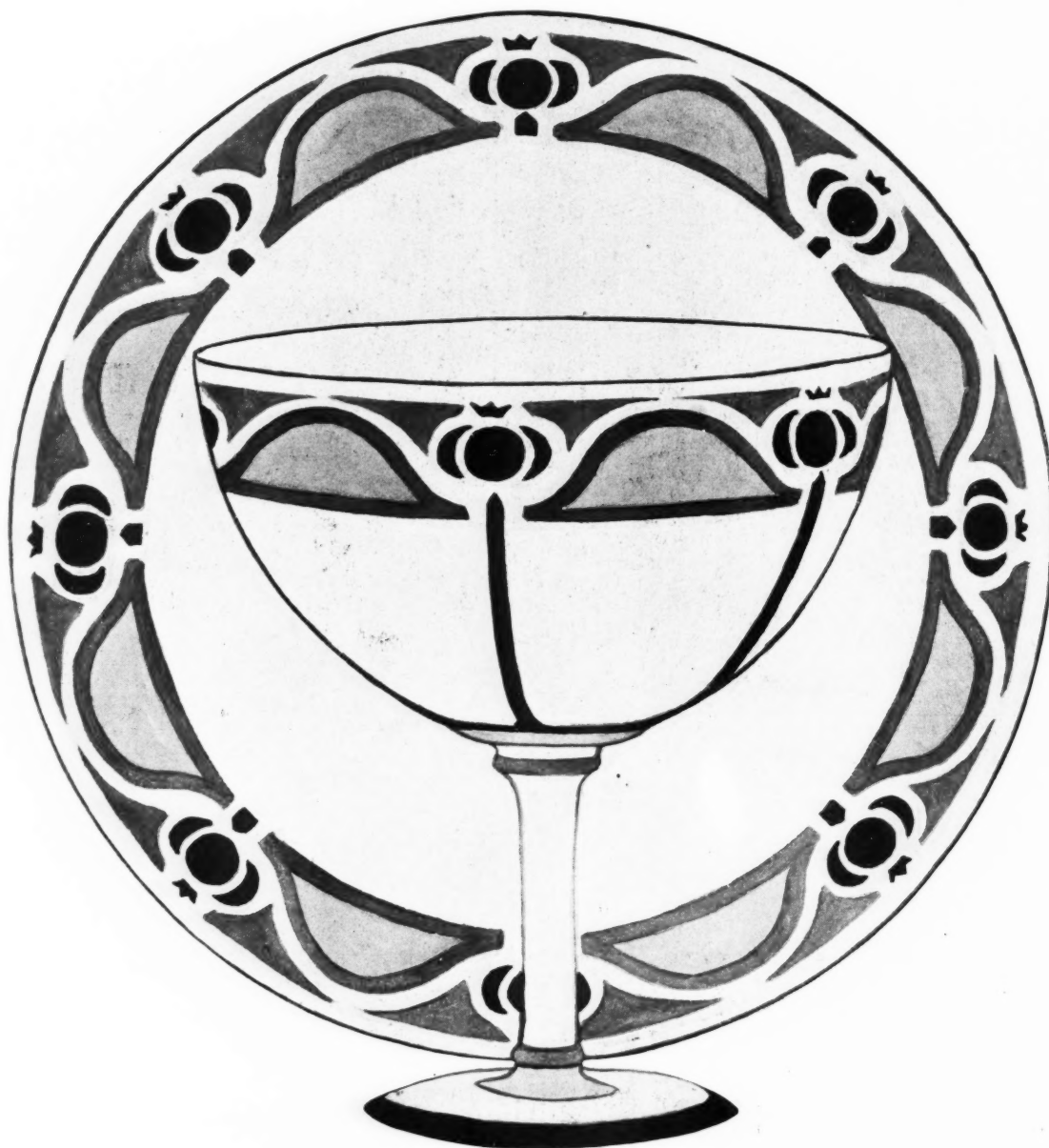


VASE AND TANKARD, MRS. G. B. TUCKER

LEMONADE PITCHER, MISS SAUNDERS

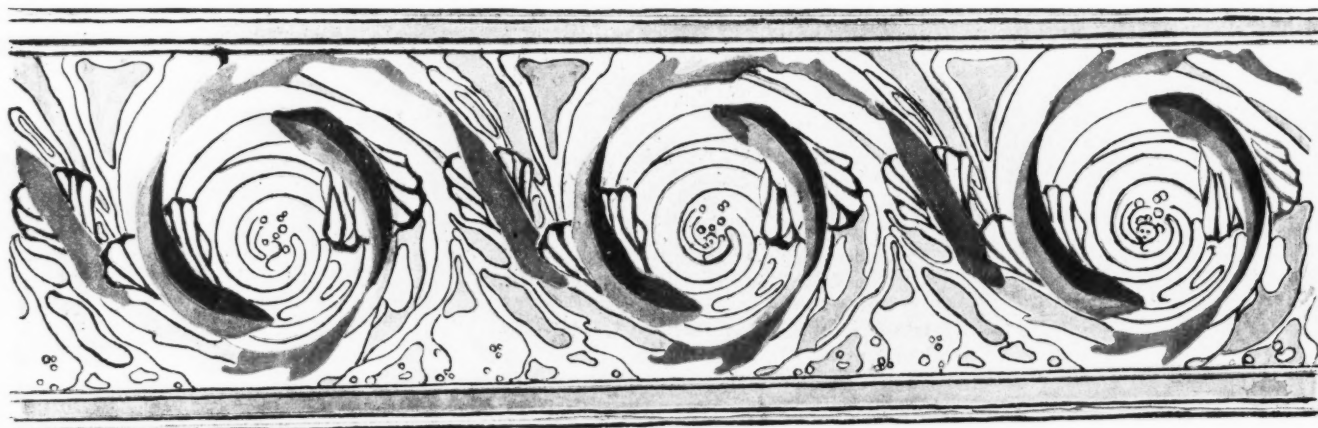
CHOCOLATE POT, TEA SET AND JARDINIERE, BERTHA HERBERT

MISS SAUNDERS' CLASS IN DESIGN



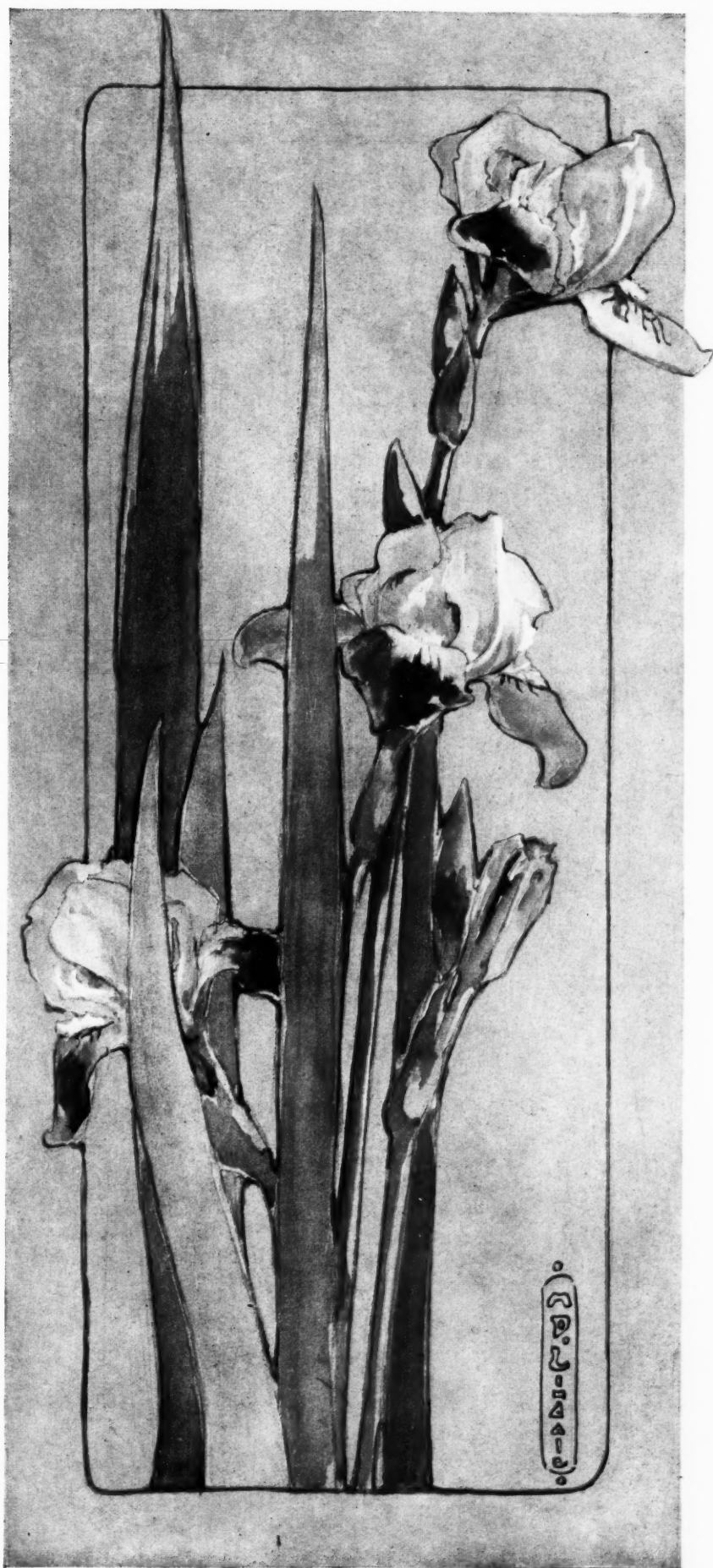
SHERBET CUP AND SAUCER—L. PEARL SAUNDERS

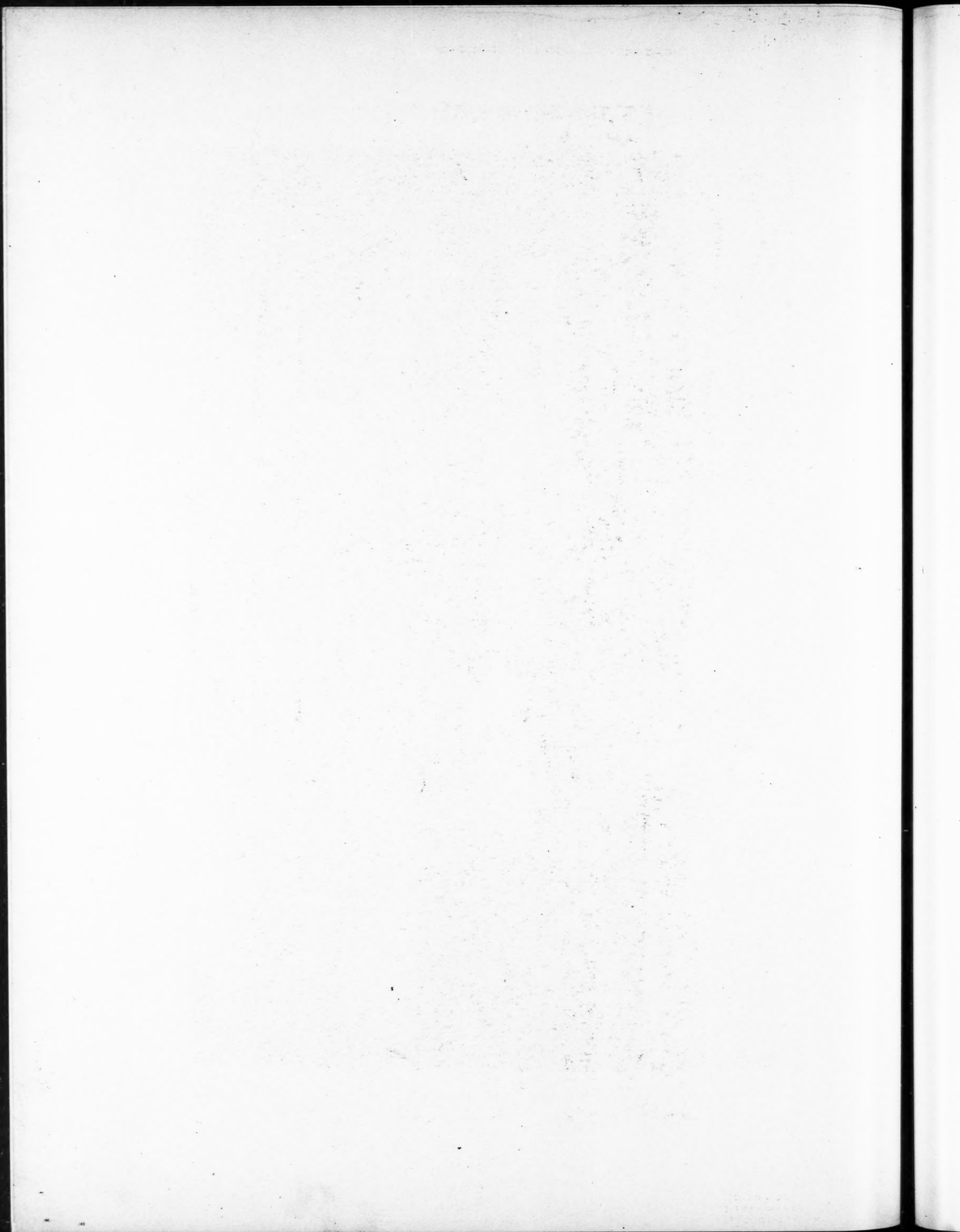
White with Yellow and Green Gold and Grey Green.

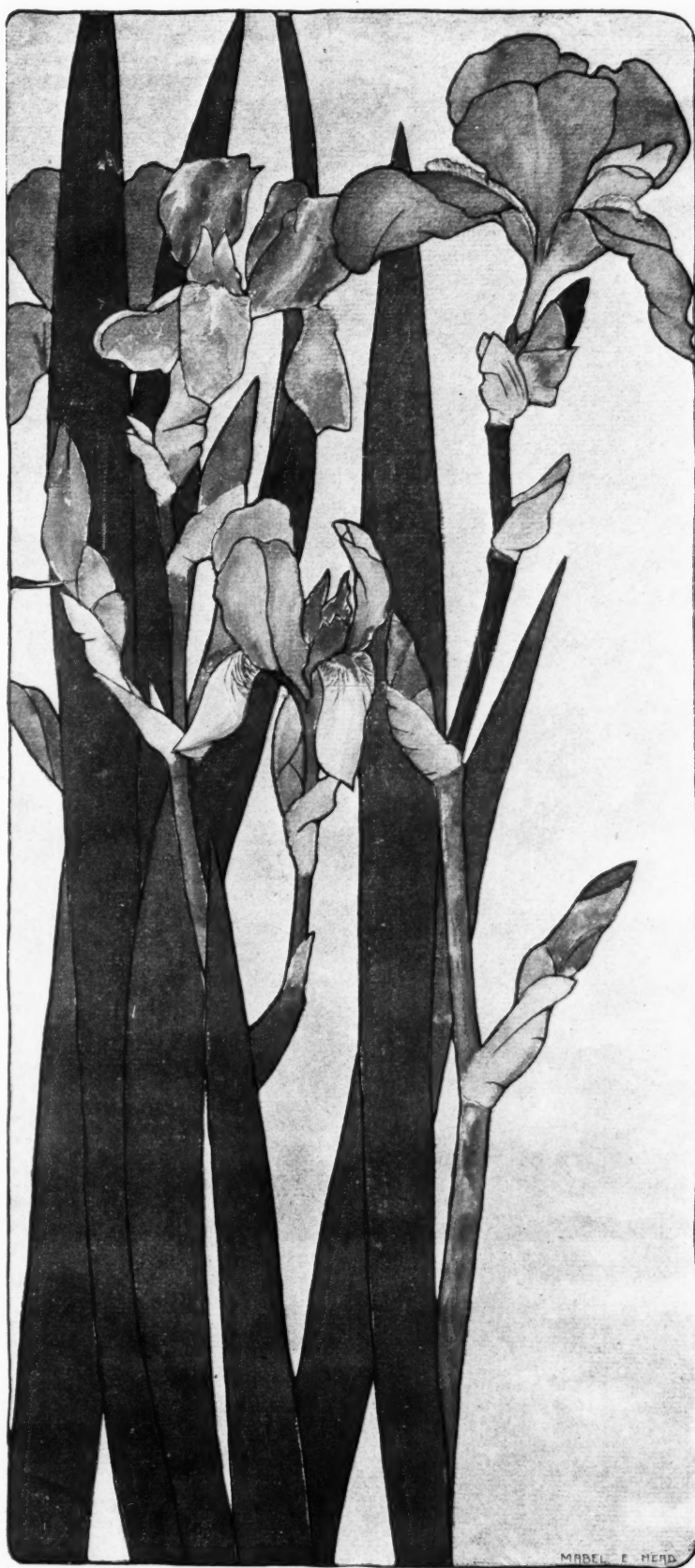


FISH BORDER—MISS THOMPSON
OF MISS SAUNDERS' CLASS

(Treatment page 30)

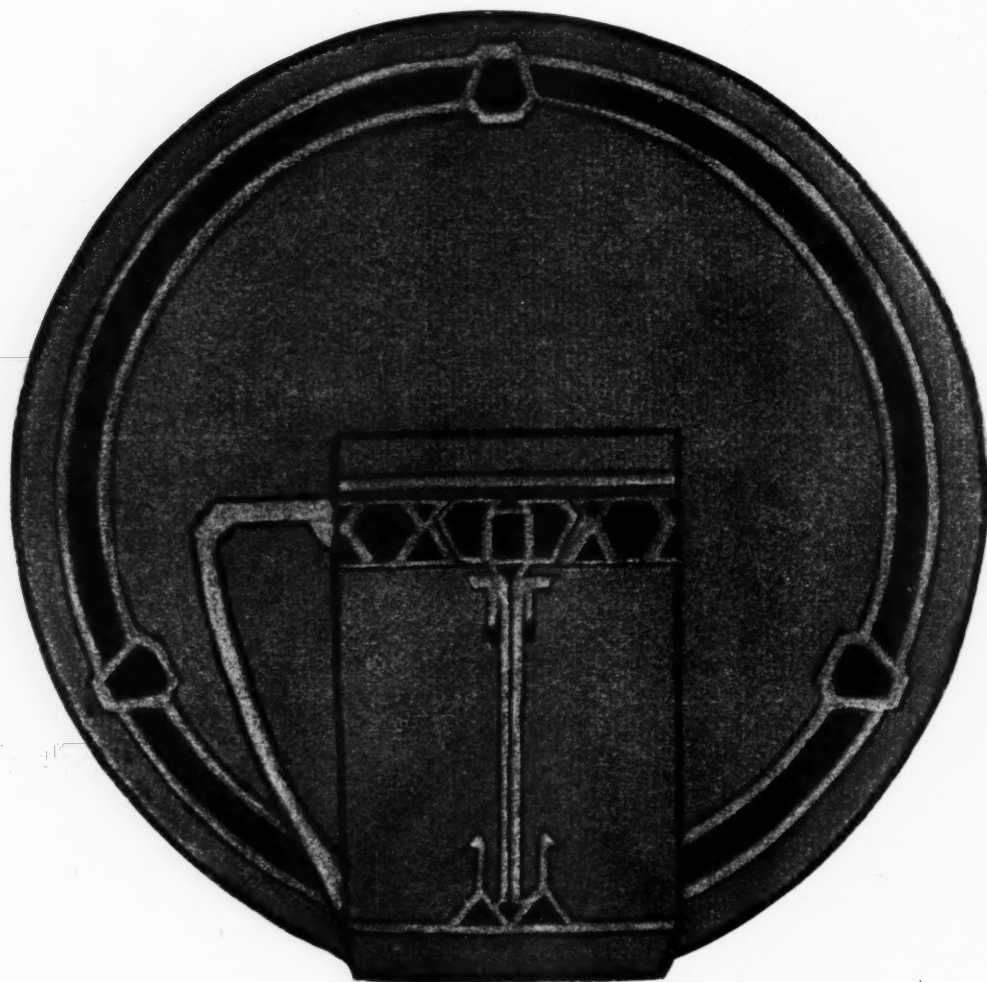






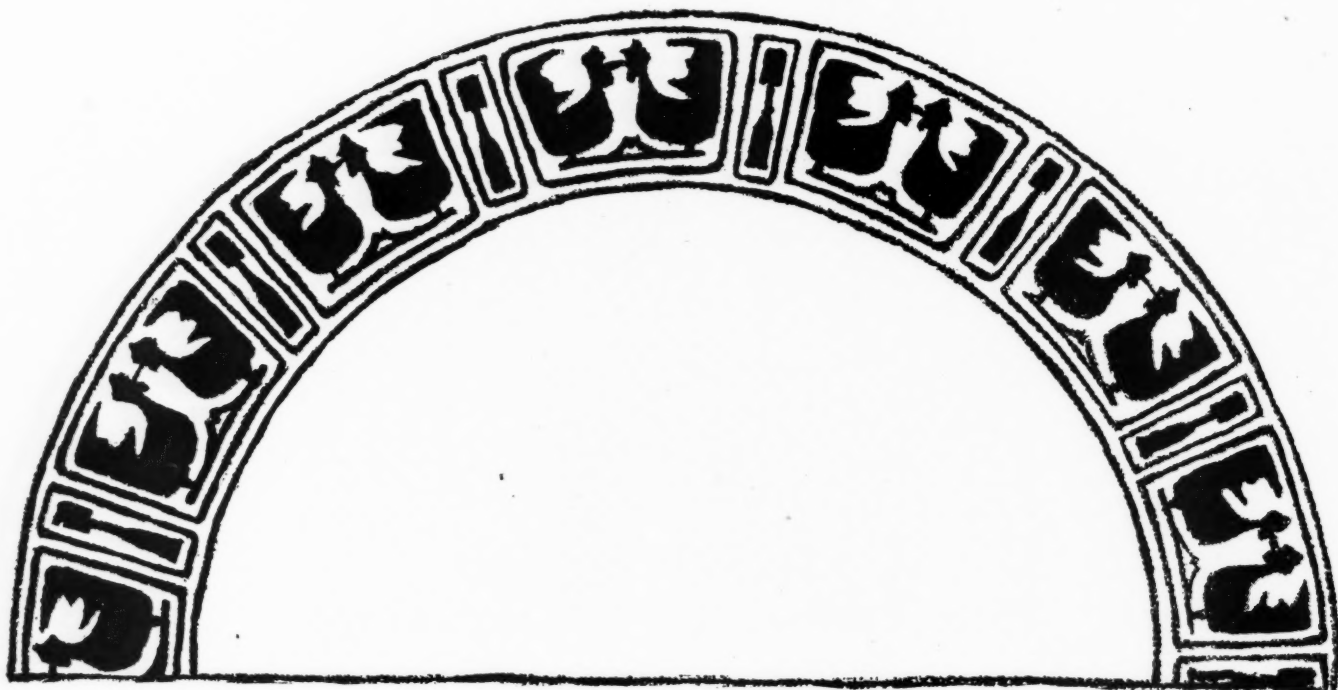
YELLOW IRIS—MABEL E. HEAD

(Treatment page 40)



CHOCOLATE CUP AND SAUCER—BERTHA HERBERT
OF MISS SAUNDERS' CLASS

(Treatment page 24)



NO. 1 PLATE BORDER—CORA HOLDEN
OF MISS SAUNDERS' CLASS

(Treatment page 26)



IRIS—DAISY ZUG

Treatment by Jessie M. Bard

SECOND Fire—Outline design with Black and fire. The flowers are a deep rich Purple. Use Violet, Royal Purple and Banding Blue. The light fuzzy places are Yellow and Yellow Brown. The leaves are Shading

Green and Moss Green.

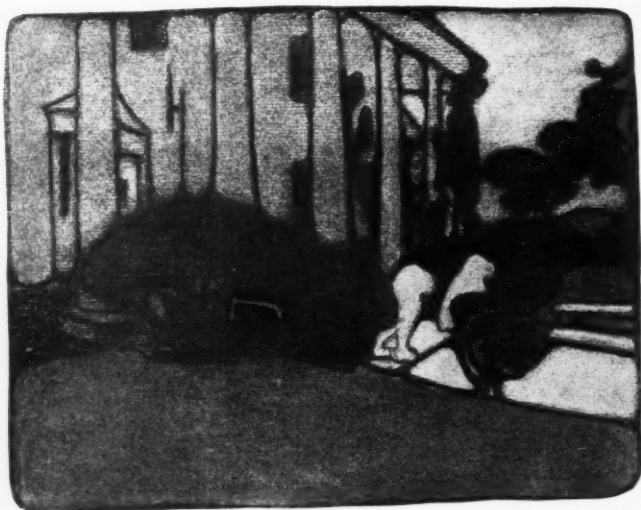
Third Fire—Use Violet and Copenhagen Blue in background. The flowers and leaves are touched up with same colors used in second fire.



TILE DESIGN—BERTHA HERBERT



TILE DESIGN—LOIS GODBEY



TILE DESIGN—L. PEARL SAUNDERS (Treatment Page 30)



TILE DESIGN—FRANCES ELLISON

MISS SAUNDERS' CLASS IN DESIGN



PLAQUE—MARY ALLEN THOMPSON
OF MISS SAUNDERS' CLASS

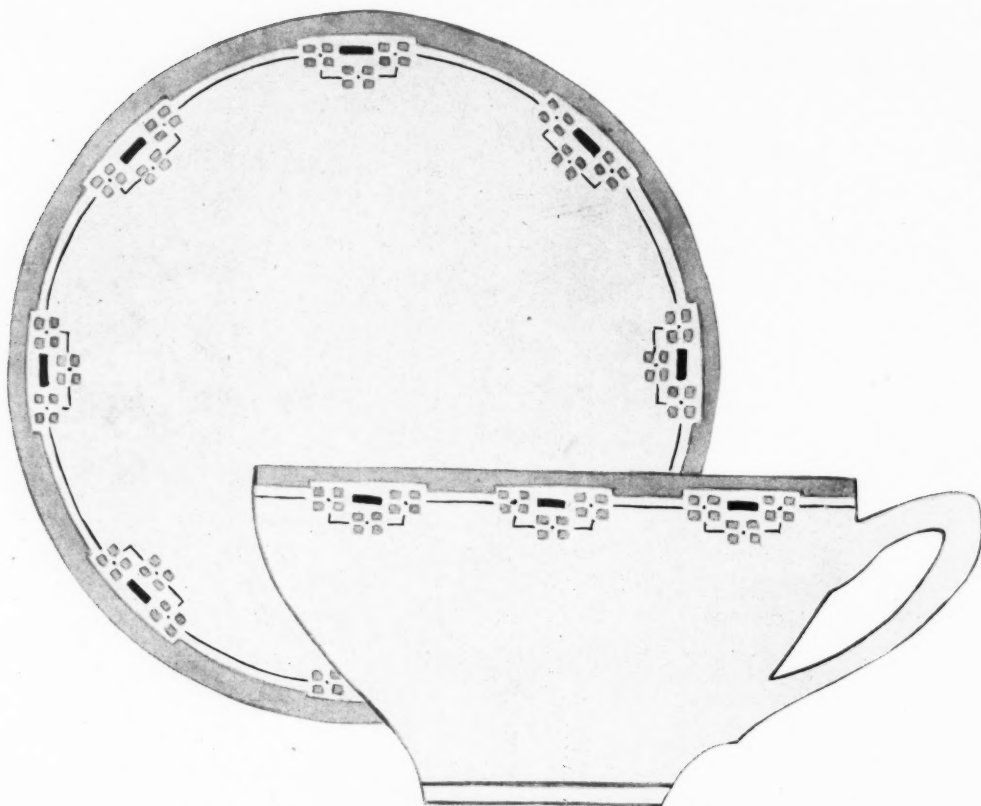
OUTLINE with Special Tinting Oil, dust Grey for Flesh.

Second fire.—Background, except light spot back of foliage, Steel Blue padded very light. Light spot Ivory Lustre. Foliage Dark Green Lustre. Tree trunks Steel Blue. Dark spots in tail feathers, top knots on heads, Steel Blue. Necks and grey tone on tail Steel Blue padded very faint toward edges. Grey tones on backs and wings of birds Dark Green Lustre very light. Background of border Steel Blue padded very faint. Heads of birds Yellow Lustre. Feet

Yellow Lustre. Dark section of design and outside band Roman Gold. Lighter section of design Silver mixed with about one-fourth Roman Gold.

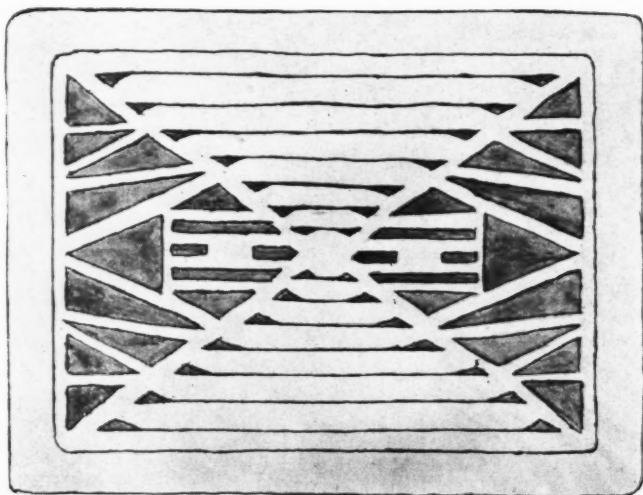
For third fire repeat second fire.

Fourth Fire.—Opal Lustre over entire background. Light Green Lustre over entire birds and over designs in border. Markings on wings and tail feathers in Gold. If very careful one could retouch outline where necessary before firing, though it is safer to fire again and retouch.



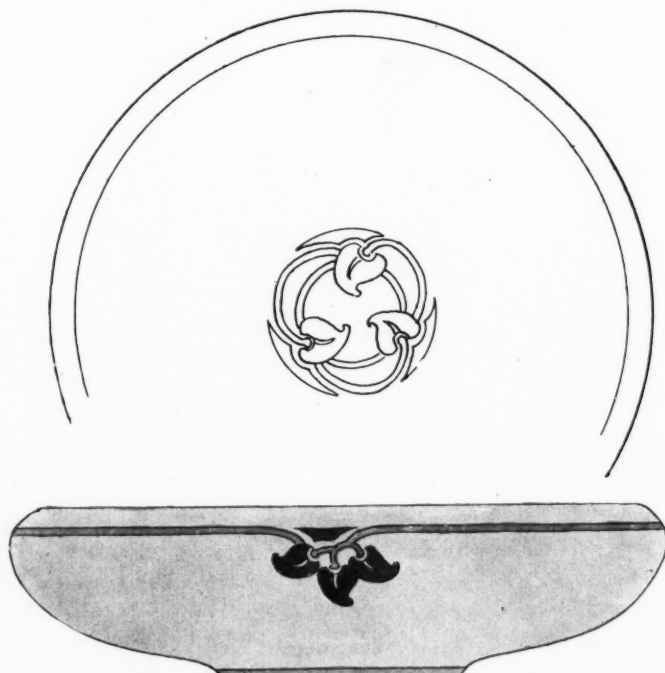
CUP AND SAUCER, FIRST PRIZE—GEORGIA SPAINHOWER

Border gold. Flowers pale blue, using Deep Blue Green and a little Sea Green, connected with a gold band. Dark space Banding Blue and a little Sea Green.



CARD BOX, FIRST PRIZE—MARGARET LATHAM

CARD box. First fire gold over solid parts of design. Outlines Shading Green. Second fire. Green Lustre over the whole box. Renew outlines if necessary on third fire.



BON-BON DISH, FIRST PRIZE—WINIFRED S. GETTEMY

TINT, Yellow Green very thin. Bands, Yellow Green and Shad Green. Leaves, darker tint of same. Outline, Black. Lining, Opal Lustre.



SPANISH IRIS—SARA McINTIRE

(Treatment page 40)



WHITE IRIS—E. S. CAVE

Treatment by Jessie M. Bard

OUTLINE design carefully with Violet and a little Grey for Flesh, then fire.

Second Fire—Paint leaves in with Shading Green and

Copenhagen Blue. The iris are painted in with Violet and a little Apple Green used only in shading, leaving the white china for high lights.

Third Fire—Paint in background with Yellow and Copenhagen Blue. Touch up leaves and flowers where necessary with same colors used in second fire.



YELLOW IRIS (Supplement and Page 33)

Treatment by Jessie M. Bard

OUTLINE design carefully with Yellow Brown then fire. Second Fire—Paint leaves with Brown Green and Yellow Brown, to this add a little Black in darkest leaves. The flowers are Yellow, Yellow Brown. Violet in the markings on flowers. Stems are Yellow Brown and a little Blood Red.

Third Fire—Put in background with Grey for Flesh, Yellow Brown and a little Blood Red. Touch flowers and leaves with same colors used in second fire.



SPANISH IRIS (Page 39)

Treatment by Jessie M. Bard

FIRST Fire—Outline design carefully with Grey for Flesh. Fire.

Second Fire—Paint in leaves with Shading Green and Yellow Brown. The flowers with Yellow, Brown Green and Blood Red.

Third Fire—Paint in background with Yellow and Brown Green and a touch of Blood Red. For the flowers and leaves use the same colors used in second fire.

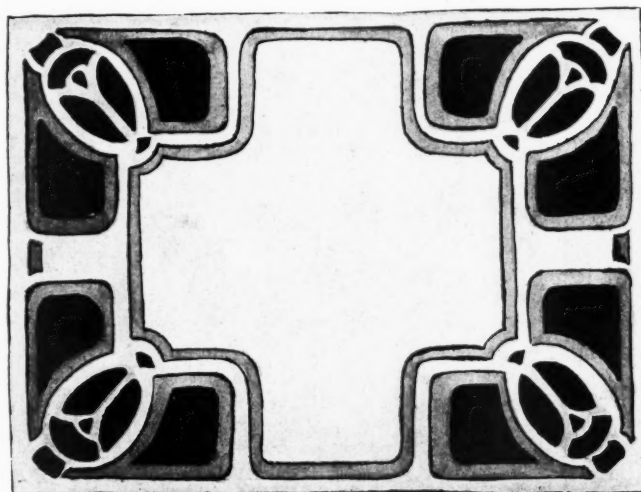


BOX

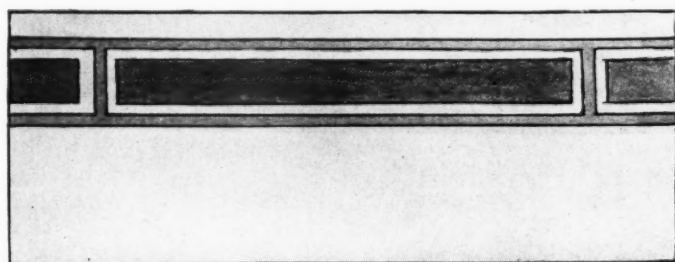
Arka B. Fowler

DARK spaces, two parts Aztec Blue, one part Banding Blue and one part Copenhagen Blue. Grey tones, two parts Sea Green and one-half part Shading Green and one part Yellow Green. Outline Copenhagen Blue and a little Apple Green.

Second Fire—Oil over entire surface with Fry's special oil and pad until tacky. When partly dry dust with Pearl Grey, a little Grey for Flesh and a little Albert Yellow.



BOX—ARKA B. FOWLER



TOILET BOX—FIRST PRIZE

Henrietta Barclay Paist

BACKGROUND Ivory. Flowers, Blue Violet (Aulich's preferred); leaves, Green made with Olive Green, to which add one-fourth Neutral Yellow or Yellow Ochre. Outline with Gold.

The little design on the bottom of box may be laid in Gold, or if preferred, in the Blue Violet and outlined with Gold.



STUDIO NOTES

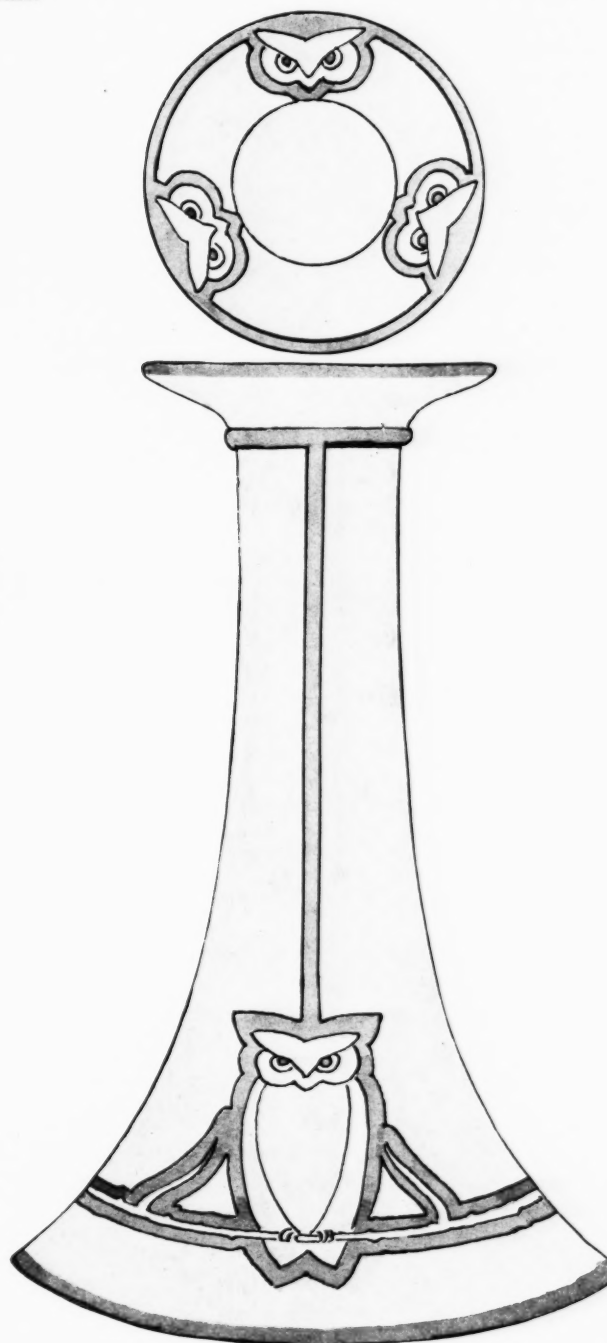
Dorn's Ceramic Supply Store at San Francisco, Cal., is now known as Dorn's, although there is no change in the firm or business.

An interesting exhibition of overglaze decoration was held some time ago in one of the big stores of Pittsburgh, Pa. One room was devoted to the work of professionals from Pittsburgh and surrounding towns, another to the work of amateurs. This exhibition was so successful that the owner of the store announced that it would hereafter be a regular annual feature. Lectures were given every day during the exhibition by Miss Arrie E. Rogers, Miss Elizabeth Mason and others. The quality of the work exhibited was a revelation to the crowds which visited the store in response to liberal advertisements in the daily papers.

It seems to us that such exhibitions should be held annually in every important city in the country, to the great benefit of the decorators, of the public, and of the storekeeper who is

broadminded enough to thus open his doors to the artists of his town.

The Handicraft Guild of Minneapolis announces Maurice Irwin Flagg of Boston as the permanent Director of the Department of Design and Handicraft. Mr. Flagg was formerly Director of the Swain School of Design in New Bedford, Mass.



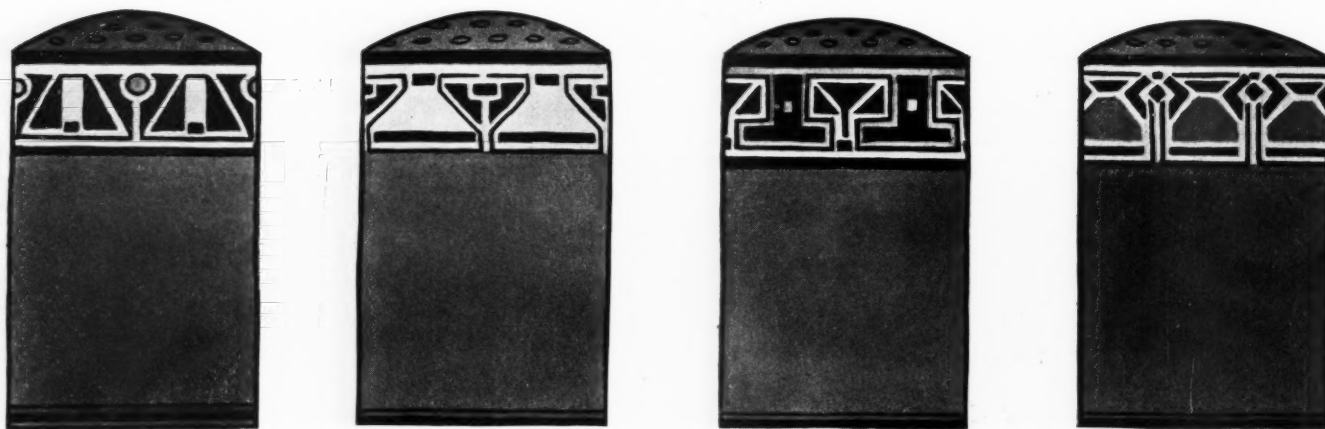
CANDLESTICK—FIRST PRIZE

Henrietta Barclay Paist

NO. 1—Lay the background with Miss Mason's Mat Wedgwood Blue by the dusting process. Lay path in Gold, leave owl white, outlining all in Black.

No. 2—Leave the body of the candlestick white. Lay the owl in Grey; the path in Silver and outline all with Black.

The border around the top can be used on the edge of a low candlestick by widening the band.



SALT AND PEPPERS, FIRST PRIZE—A. W. HECKMAN

TO be executed in gold with a touch of color in the border as the design may suggest. Use a light wash of the same color for the bottom part.

JELLY JAR AND PLATE (Plate 43)

Henrietta Barclay Paist

THE entire piece may be tinted with Neutral Yellow and fired before beginning the design. This has a tendency to soften the colors laid over, or the design may be traced on in India Ink, the tint laid and the design then cleaned out ready for the colors. If the tint has first been fired (entire ground), use Capucine Red, *thin*, for the apples and Olive Green for leaves. If the design has been cleaned out, mix one-fourth Neutral Yellow with Green to soften. Outline with Gold. Stems Yellow Brown, with touch of Black.

PUSSY WILLOWS (Page 29)

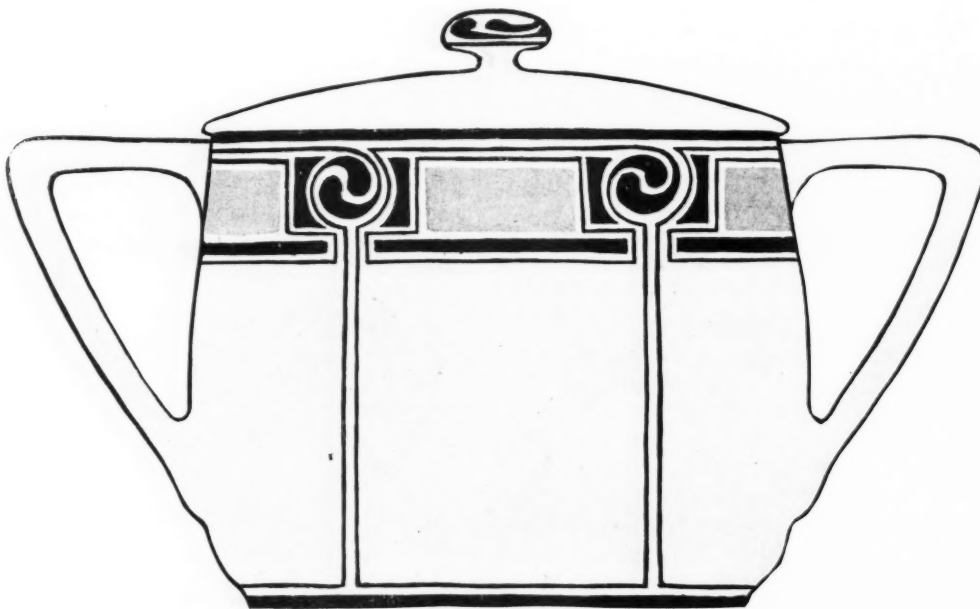
Jeanne M. Stewart

PALETTE—Ivory Yellow, Lemon Yellow, Yellow Brown, Turquoise Green, Shading Green and Stewart's Grey, Pompeian and Wood Brown.

After sketching design in India ink apply a dainty background of Ivory Yellow shading into Grey with a bit of Shading Green in the darker tones. Wipe out the design suggesting the furry outlines of the pussy willow.

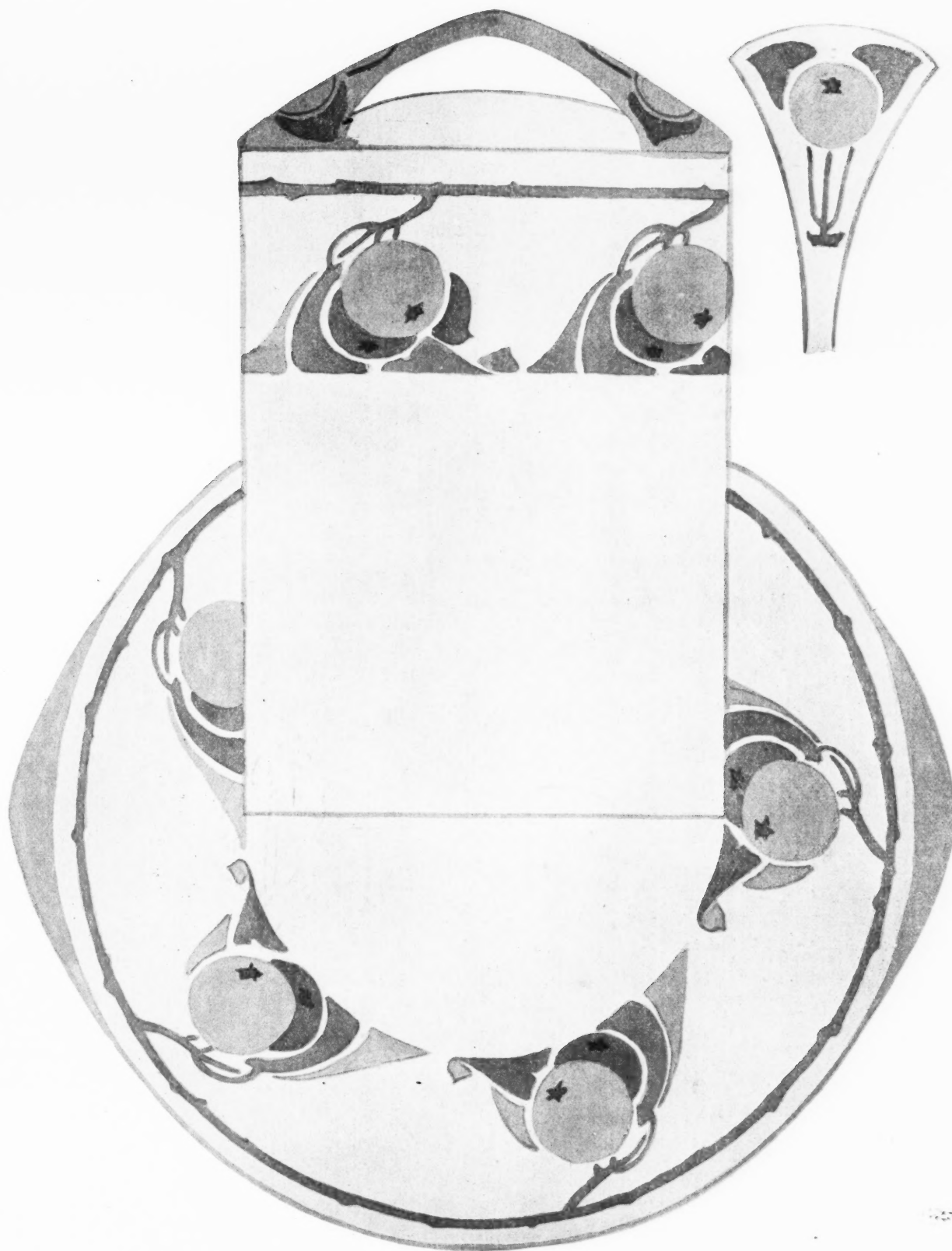
A shadow of Pompeian and Grey is applied to pussy willows in first fire with occasional touches of Lemon Yellow, Turquoise Green and Yellow Brown, as there is considerable color in these queer blossoms.

Stems are grey shaded with Wood Brown. In next firing add detail and strengthen background and shadows.

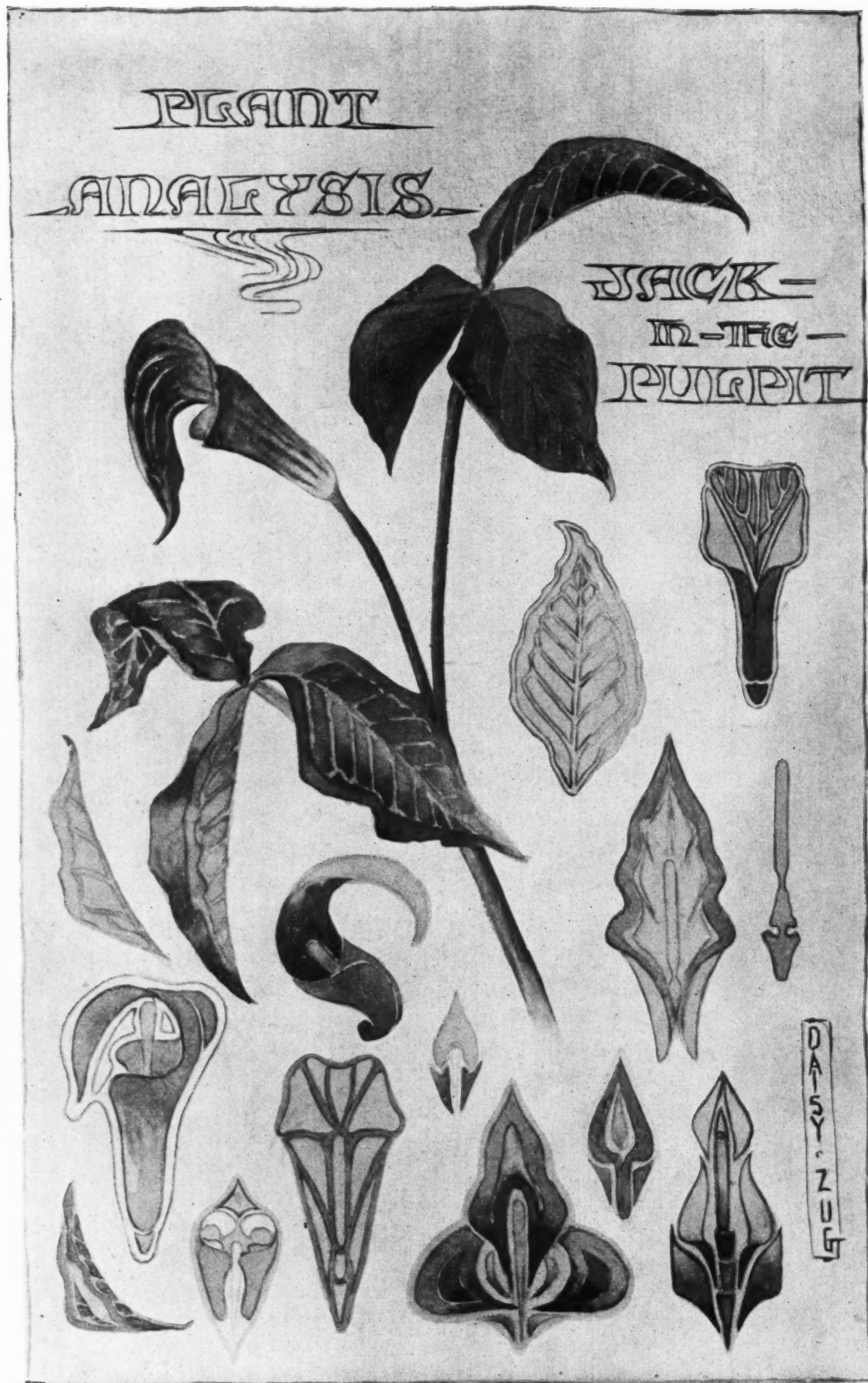


SUGAR BOWL, FIRST PRIZE—A. W. HECKMAN

To be executed on the white china in Gold. The medium tones in the border may be executed in Silver or a panel of Light Green Lustre. The background to be left white. Stripe the handles with Gold.



JELLY JAR AND PLATE, CRAB APPLE MOTIF, FIRST PRIZE—MRS. H. B. PAIST (Treatment page 42)



PLANT ANALYSIS, JACK-IN-THE-PULPIT—DAISY ZUG

A List of Dealers in Little Things to Make

Boston, Mass.....L. Cooley, 38 Tennyson St.
 Boston, Mass.....Mrs. H. E. Hersam, 165 Tremont St.
 Buffalo, N. Y.....Mrs. C. C. Filkins, 609 Main St.
 Canton, O.....Dresden Color Co.
 Chicago, Ill.....A. H. Abbott & Co., 127 North Wabash Ave.
 Chicago, Ill.....Burley & Tyrrell Co., 118 Wabash Ave.
 Cincinnati, Ohio.....A. B. Closson, Jr., & Co., 110 West 4th St.
 Council Bluffs, Ia.....W. A. Maurer,
 Detroit, Mich.....L. B. King & Co., 103 Woodward Ave.
 Indianapolis, Ind.....Keramic Supply Co., 658 Lemcke Bldg.
 Indianapolis, Ind.....B. H. Herman & Co.
 Los Angeles, Cal.....Railsback-Clairemore Co., 322 West 5th St.
 New York, N. Y.....Art China Import Co., 32 West 20th St.
 New York, N. Y.....Geo. Borgfeldt & Co., 16th St. and Irving Place.
 New York, N. Y.....Fry Art Co., 41 W. 25th St.

New York, N. Y.....M. T. Wynne, 39 West 21st St.
 Philadelphia, Pa.....Wright, Tyndale & Van Roden, 1212 Chestnut St.
 Rochester, N. Y.....Geo. W. Davis & Co., 2356 State St.
 Rochester, N. Y.....Frank Doehler, Doehler's Block.
 San Francisco, Cal.....Dorn's Ceramic Supply Store, 437 Powell St.
 St. Louis, Mo.....Erker Bros., Opt. Co., 603 Olive St.
 St. Louis, Mo.....F. Weber & Co., 825 Washington Ave.
 Utica, N. Y.....Imperial Art Co., 132 Howard Ave.
 Washington D. C. Sherratt's China Art Store, 608 13th St., N. W.



ANSWERS TO CORRESPONDENTS

Mrs. H. F. R.—Thin the tube color with Garden Lavender Oil for outlining. Mix the powder color with your medium as for painting and then thin with the Lavender Oil. $\frac{3}{4}$ Hancock's Hard White Enamel and $\frac{1}{4}$ Relief White is a good formula.

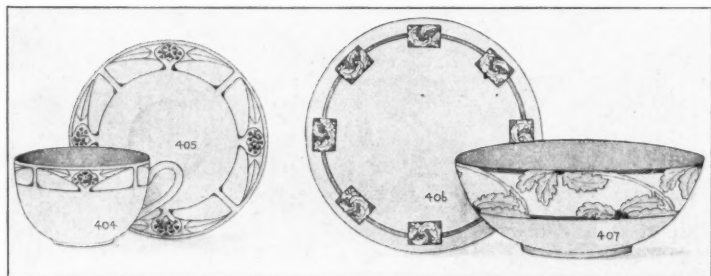
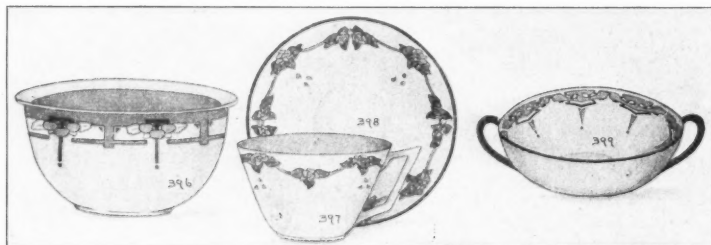
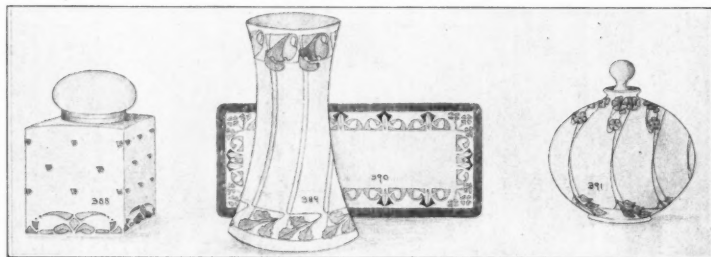
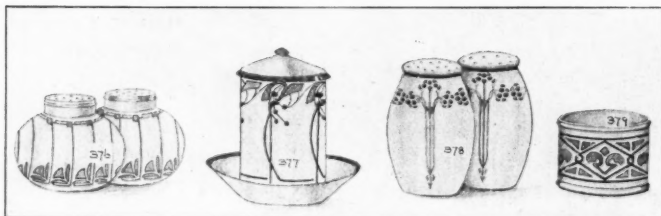
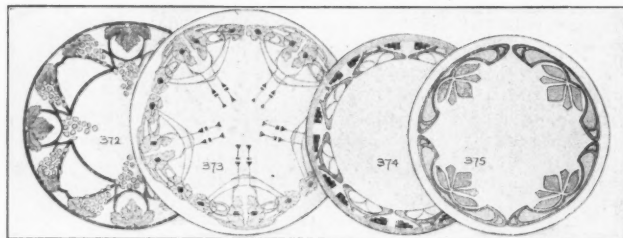


CASTOR BEAN—K. E. CHERRY

Treatment by Jessie M. Bard

PAIN in the leaves with Blood Red, Yellow Green, Yellow Brown. Use Brown Green mixed with Roman Purple for the deepest colors. The flowers are about the same colors including Yellow, Red and Yellow.

Second fire—Vein the leaves with Blood Red and use the same colors as first fire. The background is Yellow Brown, Brown Green, Grey for Flesh, Blood Red. Put in the dark accents this time with Blood Red and Ruby Purple.



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